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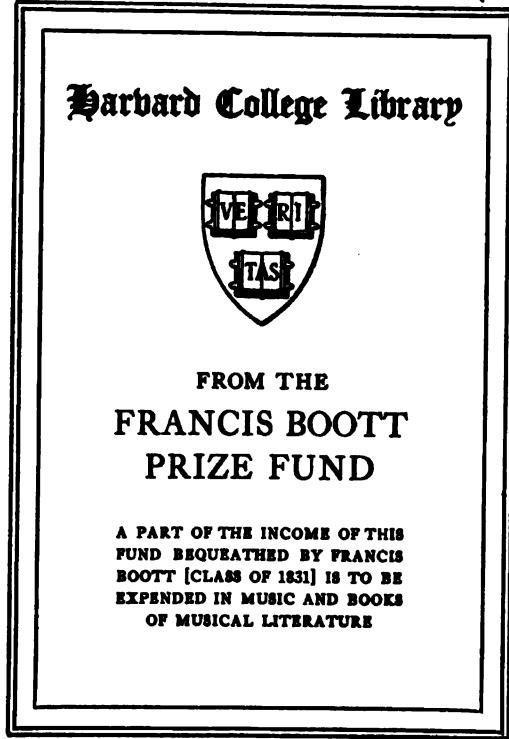
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THE FIREFLY  
A COMEDY OPERA BY  
OTTO HAUERBACH & RUDOLF FRIML

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**THE FIREFLY**  
**A COMEDY-OPERA IN THREE ACTS**

**THE BOOK & LYRICS**  
*by*  
**OTTO HAUERBACH**

**THE MUSIC**  
*by*  
**RUDOLF FRIML**



**Vocal Score**

**G. SCHIRMER, INC., NEW YORK**

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**THE FIREFLY**  
**PRODUCED FOR THE FIRST TIME**  
**AT THE EMPIRE THEATRE, SYRACUSE, N. Y.**  
**OCTOBER 14, 1912**  
**UNDER THE MANAGEMENT OF**  
**ARTHUR HAMMERSTEIN**  
**AND**  
**UNDER THE STAGE-DIRECTION**  
**OF**  
**FRED G. LATHAM**

**MUSICAL CONDUCTOR**  
**GAETANO MEROLA**

**THE DANCES ARRANGED BY**  
**SIGNOR ALBERTIERI**

## ORIGINAL CAST OF CHARACTERS

(In the Order of Their Appearance)

S S SYBIL VAN DARE	VERA DE ROSA
S S SUZETTE (Maid to Geraldine)	RUBY NORTON
T PIETRO (Valet to Mr. Thurston)	SAMMY LEE
A MRS. OGLESBY VAN DARE (Sybil's Mother)	KATHERINE STEWART
B JENKINS (Confidential Secretary)	ROY ATWELL
S GERALDINE VAN DARE (Mrs. Van Dare's Niece)	AUDREY MAPLE
T JACK TRAVERS (Her Sweetheart)	CRAIG CAMPBELL
B JOHN THURSTON (His Uncle)	MELVILLE STEWART
B HERR FRANZ (A Choirmaster)	HENRY VOGEL
ANTONIO COLUMBO (A Pickpocket)	IRENE CASSINI
CORRELLI (Nina's Guardian)	GEORGE WILLIAMS

AND

S NINA (A Street Singer)	EMMA TRENTINI
--------------------------	---------------

## SYNOPSIS OF SCENES

### ACT I

RECREATION PIER—FOOT OF 23D STREET, NEW YORK

### ACT II

THE VAN DARE ESTATE—BERMUDA

Three Weeks Later

### ACT III

THE VAN DARE HOME—NEW YORK

Three Years Later

TIME: THE PRESENT

## MUSICAL NUMBERS

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# The Firefly

Book by  
Otto Hauerbach

Music by  
Rudolf Friml

## No. 1. Overture

Alla Polacca

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*Alla Gavotta*



The image displays a musical score for piano, consisting of five staves of music. The score is written in a combination of treble and bass clefs, with a key signature of one flat. The music includes various dynamics such as forte (f), piano (p), and very piano (pp). Articulations like staccato dots and slurs are used throughout. Performance instructions like 'rit.' (ritardando) and 'molto rit.' (very ritardando) are placed within the music. The score is divided into measures by vertical bar lines. The piano keys are indicated by black and white squares under the notes. The overall style is complex and expressive, typical of a classical or romantic piano piece.

*a tempo*

*cresc.*

*f*

*fz p animato*

Corns

Orch.

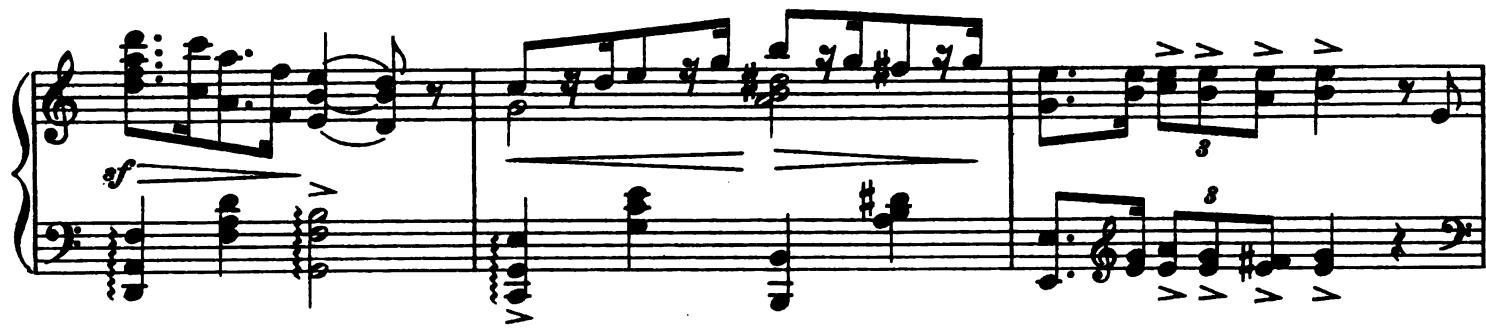
*a tempo*

*f*

*sf*

*V*

*ff*



## Tempo di Valse



*tardando*

*a tempo*

*tardando*

*a tempo*

*animato*

*cresc.*

Galop

Vivo

## Act I

## No. 1a. Opening Chorus

Alla Tarantella

"A Trip to Bermuda"

## INTRODUCTION Allegro moderato

**Allegro moderato**

Timp. *p*

*p* *orosc.*

*ff* *p*

Detailed description: The musical score consists of four staves. The top staff is for the piano (treble and bass staves) and orchestra (Timp). The second staff is for the bassoon. The third staff is for the piano (treble and bass staves). The bottom staff is for the piano (treble and bass staves). Measure 11 starts with a piano dynamic. The Timp. plays eighth-note patterns. The bassoon and piano bass play eighth-note patterns. The piano treble plays eighth-note patterns. Measure 12 begins with a piano dynamic. The bassoon and piano bass play eighth-note patterns. The piano treble starts with eighth-note patterns. The bassoon then enters with eighth-note patterns, followed by the piano treble. The piano bass continues with eighth-note patterns. The score concludes with a piano dynamic.

Ct. Captain Eyes front! eyes front! Our

Tenor Ston-i-ly stare! Head in the air! Our

Chorus of Men Ston-i-ly stare! Head in the air! Our

Bass Ston-i-ly stare! Head in the air! Our

Ct.

chest all in-flat-ing, Re-spect-ful-ly wait-ing The com-ing of Mrs. Van Dare. There!  
 chest all in-flat-ing, Re-spect-ful-ly wait-ing The com-ing of Mrs. Van Dare. There!  
 chest all in-flat-ing, Re-spect-ful-ly wait-ing The com-ing of Mrs. Van Dare. There!

Ct.

Right face! left face! We stand all at-tention, And  
 Right on the spot! Done like a shot! We stand all at-tention, And  
 Right on the spot! Done like a shot! We stand all at-tention, And

Ct.

mental-ly mention The lady wot's owning the yacht. What? The lady wot's owning the yacht!  
 mental-ly mention The lady wot's owning the yacht. What? The lady wot's owning the yacht!  
 mental-ly mention The lady wot's owning the yacht. What? The lady wot's owning the yacht!

(A policeman enters and drives the crowd away)

Sybil

s. Cap - tain, how do you do? Captain The same to you.  
 C. Ver - y well, thank you.

Soprano

Cap - tain, how do you do? The same to you.

Alto

Cap - tain, how do you do? The same to you.

Tenor

Bass

s. My heart's all a - flutter! Cap - tain, get  
 t.  
 Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter! Cap - tain!  
 Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter! Cap - tain!  
 Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter!  
 Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter!  
 2.  
 2.  
 2.  
 > >

s. ready to clear, All read-y to clear,  
 t. All's ready, my la - dy! All read-y to clear,  
 > > >  
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S. *A - way for a love-ly o - cean cruise!*  
 Ct. *The sweep of the soft salt*  
 S. *A - way for a love-ly o - cean cruise!*  
 S. *A - way for a love-ly o - cean cruise!*  
 Ct. *The sweep of the soft salt*  
 Ct. *The sweep of the soft salt*

S. How it teas-es, Gen-tly pleas-es, oh! A  
 C. breez - es, How it teas-es, Gen-tly pleas-es.  
 How it teas-es, Gen-tly pleas-es, oh! A  
 How it teas-es, Gen-tly pleas-es, oh! A  
 breez - es, How it teas-es, Gen-tly pleas-es.  
 breez - es, How it teas-es, Gen-tly pleas-es.

S. trip to Ber-mu-da who'd re-fuse! Let's a-way,  
 C. The land of cor-al mer-maid bow - ers.  
 trip to Ber-mu-da who'd re-fuse! Let's a-way,  
 trip to Ber-mu-da who'd re-fuse! Let's a-way,  
 The land of cor-al mer-maid bow - ers.  
 The land of cor-al mer-maid bow - ers.

S. let's a - - way! The

Ct. Let's a-way! A - way for the love-ly o-cean cruise!

let's a - - way! The

let's a - - way! The

Let's a-way! A - way for the love-ly o-cean cruise!

Let's a-way! A - way for the love-ly o-cean cruise!

s sweep of the soft salt breez - es, How it teas - es, Gen - tly pleas - es.

Ct. How it teas - es, Gen - tly pleas - es. Oh!

s sweep of the soft salt breez - es, How it teas - es, Gen - tly pleas - es.

s sweep of the soft salt breez - es, How it teas - es, Gen - tly pleas - es.

How it teas - es, Gen - tly pleas - es. Oh!

How it teas - es, Gen - tly pleas - es. Oh!

How it teas - es, Gen - tly pleas - es. Oh!

s. A trip to Ber-mu-da whod re-fuse?

ct. The land of cor-al mer-maid bow-ers,

A trip to Ber-mu-da whod re-fuse?

A trip to Ber-mu-da whod re-fuse?

The land of cor-al mer-maid bow-ers,

The land of cor-al mer-maid bow-ers,

s. Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way! We hate de-

ct. Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way!

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way! We hate de-

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way! We hate de-

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way!

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way!

S. lay, we hate de - lay! A - way to Ber - mu - da,  
 Ct. We hate de - lay! A - way to Ber - mu - da,  
 lay, we hate de - lay! A - way to Ber - mu - da,  
 lay, we hate de - lay! A - way to Ber - mu - da,  
 We hate de - lay! A - way to Ber - mu - da,  
 We hate de - lay! A - way to Ber - mu - da,

s. Isle of flowrs! Fair Ber - mu - - - da, *molto*  
 Ct. Isle of flowrs! Fair Ber - mu - - - da,  
 Isle of flowrs! Fair Ber - mu - da,  
 Isle of flowrs! Fair Ber - mu - da,  
 Isle of flowrs! Fair Ber - mu - da,  
 Isle of flowrs! Fair Ber - mu - da,  
 Isle of flowrs! Fair Ber - mu - da,

*molto*



## Chorus

19

Allegro

*ad lib.*

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Allegro

*ad lib.*

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

*staccato*

**Suzette**

Sx. — — — —

P. — — — —

P. — — — —

Pietro! Pietro

Su-zette!

rit.

alla Gavotta  
*a tempo*

Par-don, I am va-let for Mis - ter Thurs - ton! He begs to ask if

*a tempo*

you will wait - He has to be one mo-ment

late.

*Soprano*

He'll be one mo-ment late.

*Alto*

He'll be one mo-ment late.

*Tenor*

His va - let begs to state, His va - let begs to

*Bass*

His va - let begs to state, His va - let begs to

s. *molto rit.*

Why do they wait? \_\_\_\_\_

He'll be one mo-ment late.

He'll be one mo-ment late.

state, He'll be one mo-moment late.

state, He'll be one mo-moment late.

*molto rit.*

S. *a tempo*  
A - - way for a love - ly o - cean cruise!  
Ct. Captain  
The

We want to be a - way for a love - ly o - cean cruise!

We want to be a - way for a love - ly o - cean cruise!

The

The

The

*a tempo*

S. How it teas - es, Gen - tly pleas - es,  
 Ct. sweep of the soft salt breez - es, How it teas - es, Gen - tly pleas - es,  
 How it teas - es, Gen - tly pleas - es,  
 How it teas - es, Gen - tly pleas - es,  
 sweep of the soft salt breez - es, How it teas - es, Gen - tly pleas - es,  
 sweep of the soft salt breez - es, How it teas - es, Gen - tly pleas - es,  
 {  
 } The

S. Oh! A trip to Ber - mu - da who'd re - fuse?  
 Ct. The  
 Oh! A trip to Ber - mu - da who'd re - fuse?  
 Oh! A trip to Ber - mu - da who'd re - fuse?  
 The  
 The  
 {  
 } The

S. *Let's a - way,*

Ct. *land of cor - al mer - maid bow - ers.* *Let's a - way!*

S. *Let's a - way,*

Ct. *land of cor - al mer - maid bow - ers.* *Let's a - way!*

S. *land of cor - al mer - maid bow - ers.* *Let's a - way!*

Ct. *land of cor - al mer - maid bow - ers.* *Let's a - way!*

Piano accompaniment (piano keys shown)

S. *let's a - - way!*

Ct. *A - way for the love - ly o - cean cruise!*

S. *let's a - - way!*

Ct. *let's a - - way!*

S. *let's a - - way!* *A - way for the love - ly o - cean cruise!*

Ct. *let's a - - way!* *A - way for the love - ly o - cean cruise!*

Piano accompaniment (piano keys shown)

S.      sweep of the soft salt breez - es. How it teas - es, Gen - tly pleas - es.

Ct.      How it teas - es, Gen - tly pleas - es.

S.      sweep of the soft salt breez - es. How it teas - es, Gen - tly pleas - es.

S.      sweep of the soft salt breez - es. How it teas - es, Gen - tly pleas - es.

Ct.      How it teas - es, Gen - tly pleas - es.

S.      How it teas - es, Gen - tly pleas - es.

Bass.      How it teas - es, Gen - tly pleas - es.

S.      A trip to Ber - mu - da whod re - fuse?

Ct.      The land of cor - al mer - maid

S.      A trip to Ber - mu - da whod re - fuse?

S.      A trip to Ber - mu - da whod re - fuse?

Ct.      The land of cor - al mer - maid

S.      The land of cor - al mer - maid

Bass.      The land of cor - al mer - maid

S. Sun - shine show - ers, won - drous flow'rs. Let's a - way,  
 Ct. bow - ers, Sun - shine show - ers, won - drous flow'rs. Let's a - way,  
 Sun - shine show - ers, won - drous flow'rs. Let's a - way,  
 Sun - shine show - ers, won - drous flow'rs. Let's a - way,  
 bow - ers, Sun - shine show - ers, won - drous flow'rs. Let's a - way,  
 bow - ers, Sun - shine show - ers, won - drous flow'rs. Let's a - way,  
 bow - ers, Sun - shine show - ers, won - drous flow'rs. Let's a - way,  
 > > > > *cresc.* > > >

S. let's a - way! We hate de - lay, we hate de -  
 Ct. let's a - way! We hate de - lay!  
 let's a - way! We hate de - lay, we hate de -  
 let's a - way! We hate de - lay, we hate de -  
 let's a - way! We hate de - lay!  
 let's a - way! We hate de - lay!  
 > > > > > > > > > > > > > > >

S. Fair Ber - mu - - - da,  
 Ct. Fair Ber - mu - - - da,  
 flow'r's! Fair Ber - mu - da,

## Incidental Music

## Entrance of Geraldine

A musical score for two staves. The top staff is in treble clef, B-flat major, and 2/4 time. It features a dynamic marking 'pp' and consists of a series of eighth and sixteenth note patterns. The bottom staff is in bass clef, B-flat major, and 2/4 time, providing harmonic support with sustained notes and eighth-note patterns.

## Incidental Music

Four staves of musical notation for two voices. The top two staves are in treble clef and the bottom two are in bass clef. The key signature is three flats. The time signature is 2/4. The first staff is labeled *Vivace* and the second staff is labeled *pp legato*. The music consists of eighth and sixteenth note patterns. The fourth staff begins with a dynamic *o cresc.* followed by *ff* and *v*.

## No. 2.

## He Says Yes - She Says No

Geraldine, Jack and Chorus

Allegro vivace



Geraldine

G. I re-pea-t it, I re-pea-t it! I caught her smil-ing! Smiling!

J. Jack

G. Laughing!

J. *p* *ff* *p* *ff* *p*

G. She's an imp be-gui-ling!

J. I re-pea-t it, I re-pea-t it! I say she was laugh-ing!

G. *p*

J. *p*

G. Smiling! Smiling!

J. Laughing! Laughing!

SOPRANO & ALTO Girls

TENOR

Chorus

BASS Men

Smil - ing! One says laugh and

Laughing! One says laugh and

Laughing! One says laugh and

Laughing! One says laugh and

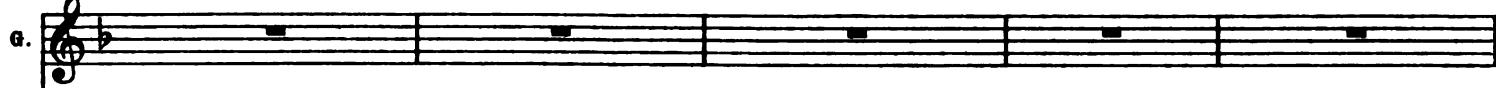
G.

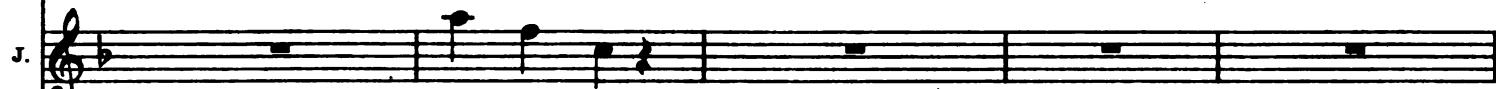
J.

one says smile, Each the oth - er does re - vile!

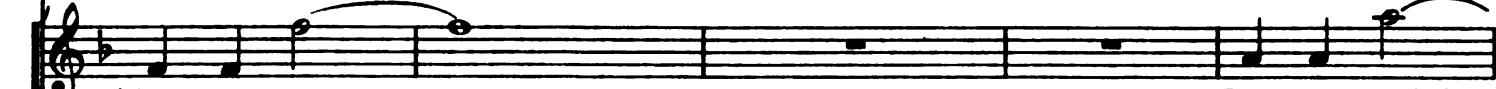
one says smile, Each the oth - er does re - vile! Which of them shall we be - lieve?

one says smile, Each the oth - er does re - vile! Which of them shall we be - lieve?

G. 

J. 

Not a smile!

'Twas a smile! 

'Twas a smile!



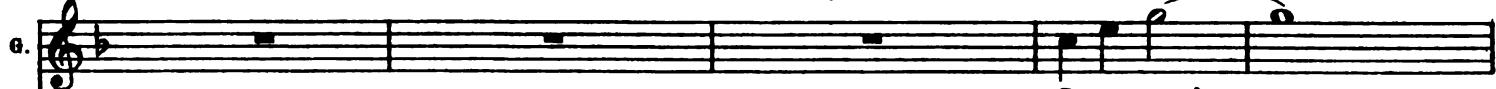
Sure-ly, Jack would not de-ceive!

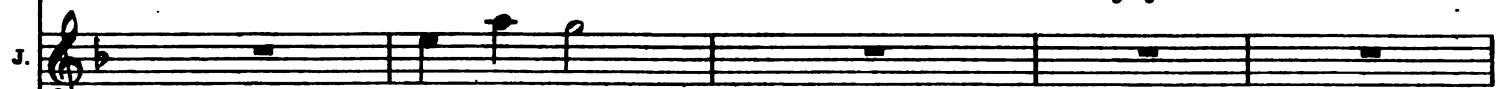


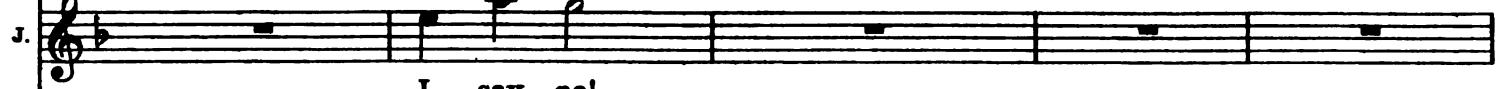
Sure-ly, Jack would not de-ceive!



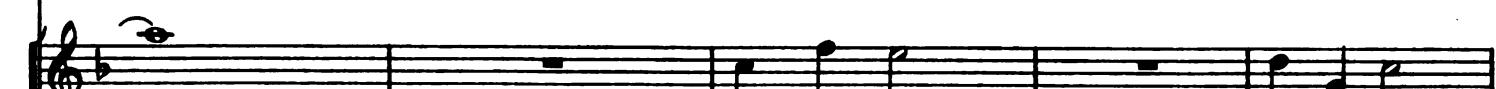


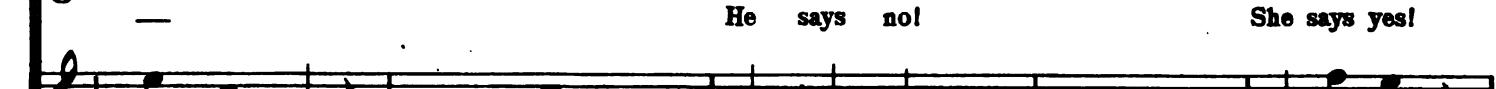


I say yes! 

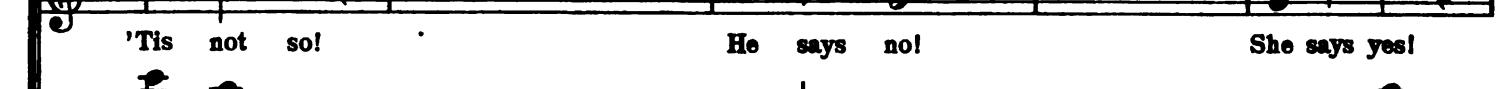


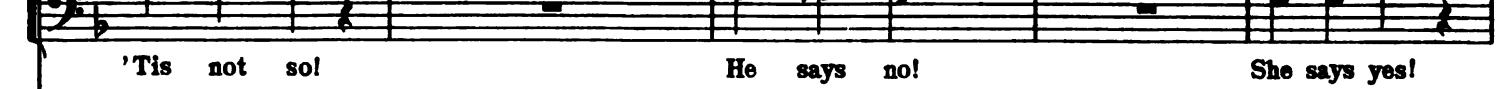
I say no!



He says no! 

She says yes!



'Tis not so! 

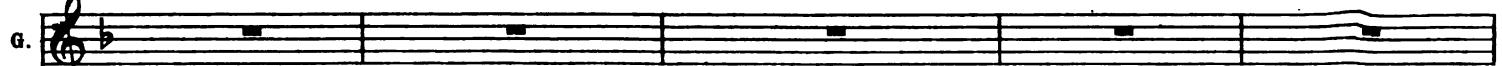
She says yes!

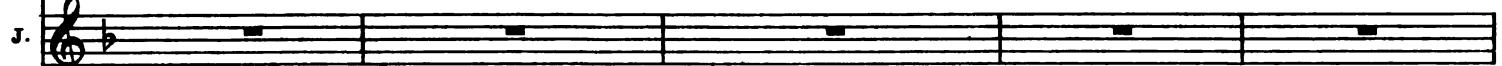


'Tis not so! 

She says yes!

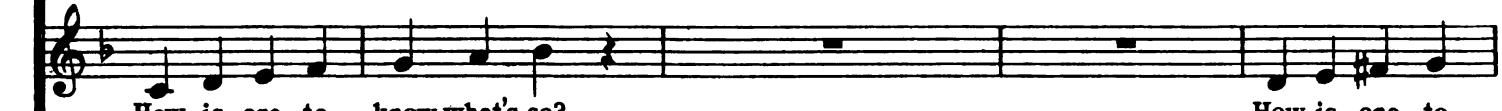


G. 

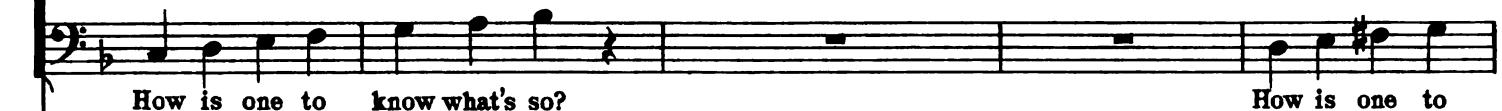
J. 



There's a dif - f'rence, we all know.



How is one to know what's so?

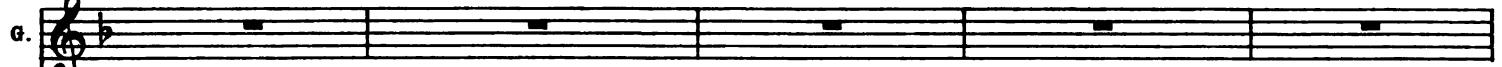


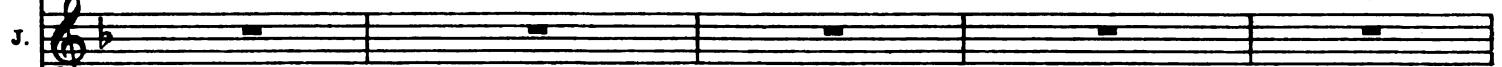
How is one to know what's so?



How is one to know what's so?

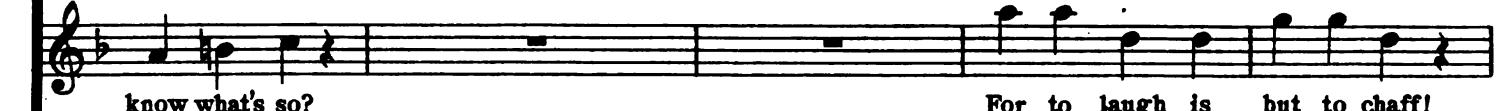


G. 

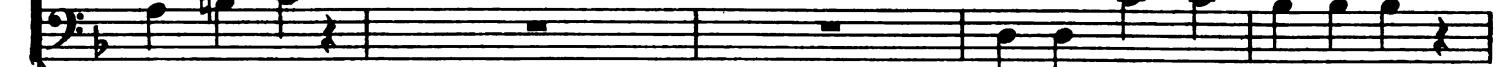
J. 



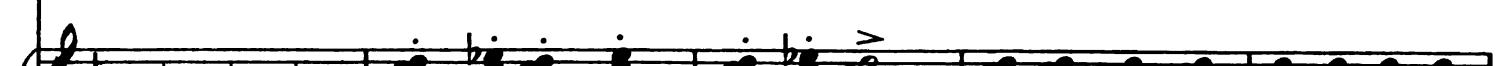
There's a dif - f'rence, we all know.



know what's so?



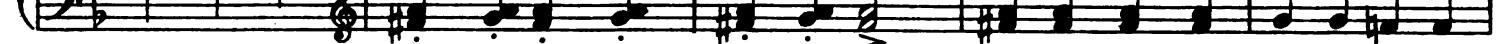
For to laugh is but to chaff!



know what's so?



For to laugh is but to chaff!



sempre staccato

G. *cresc.* For to laugh is but to chaff, And a smile is  
 J. *cresc.* For to laugh is but to chaff, And a smile is  
 And a smile is full of guile! For to laugh is but to chaff, And a smile is  
*cresc.* For to laugh is but to chaff, And a smile is  
 For to laugh is but to chaff, And a smile is

G. *cresc.* full of guile! Oh! *rit.*  
 J. full of guile! Oh! *rit.*  
 full of guile! Oh! *rit.*  
 full of guile! Oh! *rit.*  
 full of guile! Oh!

*ff* rit. rit.

*a tempo*

G. I re-peat it, I re-peat it! I caught her smil-ing! Smiling!

J. *a tempo*

*f a tempo*

Laughing!

G. She's an imp be-guil-ing!

J. I re-peat it, I re-peat it! I say she was laugh-ing!

G. Smiling! Smiling! Smiling, smiling,

J. Laughing! Laughing, laughing, laughing, Girls

Smiling, smiling, Men

Laughing, laughing, Laughing, laughing,

*p cresc.*

*f*

G. smiling, smiling! It was a smile!

J. laughing, laughing! It was no smile!

G. smiling, smiling! It was a smile!

J. laughing, laughing! It was no smile!

G. laughing, laughing! It was no smile!

J. 

G. 'Twas a smile!

J. 'Twas no smile!

G. a smile!

J. no smile!

G. no smile!

J. no smile!



## No. 3. Song with Chorus

## "Call Me Uncle"

Thurston, Sybil and Chorus

Tempo di Marcia

ff

Thurston

1. Won't you in - tro -  
2. I'm a man of

*sempre staccato*

Sybil

Cer - tain - ly!  
And sin - cere.

duce me now, my trea - sure?  
na - ture el - e - ment - al,

pp

Ladies, al - low me, may I have the plea - sure?  
That is why you're so nice and com - pli - ment - al,

If you please!  
I a - gree.

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Thurston

T. *How d'ye do?* Such a lot of  
*Cer - tain - ly,* Ver - y rare dis -

Chorus of Women *How d'ye do?*  
*As we see.*

Chorus of Men (aside) *He's a tease!*  
*So do we!*

*f*

T. ver - y pret - ty girls!  
cern-ment then you show.

Chorus of Women You are ver - y kind, Sir!  
Not ex - act - ly blind, Sir!

Chorus of Men You are ver - y kind, Sir!  
Not ex - act - ly blind, Sir!

You are ver - y kind, Sir!  
Not ex - act - ly blind, Sir!

*f* *p*

T. I'm an old - time con - nois - seur of pearls.  
You may find me not ex - act - ly slow.

Chorus of Women

Sure - ly we won't mind, Sir!  
That is what we find, Sir!Sure - ly we won't mind, Sir!  
That is what we find, Sir!

T. Please for - give my free and eas - y,  
Then I'm sure you'll un - der - stand me,

Chorus of Men

Sure - ly we won't mind, Sir!  
That is what we find, Sir!Sure - ly we won't mind, Sir!  
That is what we find, Sir!

T. Ver - y bright and breez - y way. It's be-cause my hair is streaked with gray.  
And my Hand - y - An - dy way. It's be-cause my hair is streaked with gray.

REFRAIN  
*a tempo*

39

1-2. All the girl-ies call me "un - cle", Some-thing so quaint and dear,  
*a tempo*

Some-thing seems to hit me here, When all the girl-ies call me "un - cle";

Seems so nice and in - ti - mate and near.

Chorus of Women Bet-ter look out!

Chorus of Men Bet-ter look out!

Here's a man we'll have to be most care-ful a - bout!

Here's a man we'll have to be most care-ful a - bout!

Thurston *cresc.*

T. If you love me you will call me "un - cle," call me un - cle, call me

Chorus of Women Call him un - cle, call him

Chorus of Men Call him un - cle, call him

Call him un - cle, call him

*p* *cresc.*

T. un - cle, un - cle! All the girl - ies call me "un - cle!"

un - cle, un - cle! All the girl - ies call him "un - cle."

un - cle, un - cle! All the girl - ies call him "un - cle."

un - cle, un - cle! All the girl - ies call him "un - cle."

un - cle, un - cle! All the girl - ies call him "un - cle."

un - cle, un - cle! All the girl - ies call him "un - cle."

T. Some-thing so quaint and dear, Some-thing seems to hit me here, When all the  
 Some-thing so quaint and dear, Some-thing seems to hit us here, When all the  
 Some-thing so quaint and dear, Some-thing seems to hit us here, When all the  
 Some-thing so quaint and dear, Some-thing seems to hit us here, When all the  
 Some-thing so quaint and dear, Some-thing seems to hit us here, When all the

P. {   
 Some-thing so quaint and dear, Some-thing seems to hit us here, When all the  
 Some-thing so quaint and dear, Some-thing seems to hit us here, When all the  
 Some-thing so quaint and dear, Some-thing seems to hit us here, When all the  
 Some-thing so quaint and dear, Some-thing seems to hit us here, When all the

T. girl - ies call him "un - cle" He's a man to fear!  
 girl - ies call him "un - cle" He's a man to fear!  
 girl - ies call him "un - cle" He's a man to fear!  
 girl - ies call him "un - cle" He's a man to fear!  
 girl - ies call him "un - cle" He's a man to fear!

P. {   
 girl - ies call him "un - cle" He's a man to fear!  
 girl - ies call him "un - cle" He's a man to fear!

## DANCE

5 staves of musical notation for piano. The notation includes various dynamics (p, ff, cresc.), articulations (staccato, slurs, accents), and harmonic changes (key signatures). The music is divided into measures by vertical bar lines.



## Incidental Music

*Vivace*

*pp legato*

*oressa.*

*ff*

## No. 4. Song

## Love Is Like a Firefly

Nina

## **INTRODUCTION**

**Moderato**

## Piano

Nina

N. f Ah! pp Ah!

Fl. pp pp

Harp

N. Ah! Ah! Ah!

Ob. p

Horns rit. f a tempo rit. stacc.

## Moderato

1. Ladies fair, ladies fair, Hear me! I've some-thing new to tell to you.  
 2. Ladies fair, If you care Dear - ly De-light-ful wedding-steps to take,

a tempo stacc.

N. If I please, if I please, Cheer me! But don't for - get your pen - nies,  
 An - gle not, Dan - gle not; Clear - ly, The stout-est strings are known to

N. too. La - dies fair, la - dies fair, Heed me! I'm  
 break. Gen - tle - men, Be you then War - - y!

N. go-ing to give you good ad - vice. Man and maid, man and maid  
 If a flow-er comes to view, Pick it quick, Turn the trick,

N. Need - - - me! I have a se - cret with - out price.  
 Ver - - - y Much as tho' it were your due.

Maid - ens who with love - thoughts burn,  
 There - fore do not hes - i - tate,

Lads who for sweet la - dies yearn, Hear me! Come gath - er  
 Do not make a maid - en wait; Snatch her, If you would

near me: This sim - ple les - son you all should learn:  
 catch her! Or you will find it is all too late.

Quasi gavotta

1-2. Love is like a fire - fly That glimmers by, And dies while it is gleam - ing.

N. There - fore when you see it nigh, — You must be ver - y spry, Ev - er sly,  
*molto rit.*

N. Nev - er shy. When with - in her twink-ling eye — You see the  
*rit.* *a tempo*

N. ten - der love - light bright-ly beam - ing, For - tune try! Em -  
*cresc.*

N. brace her while you may, Or she will say: Good - bye!  
*animato*  
*p animato* *rit.* *f*

No. 5. Duet  
"Something"

Suzette and Jenks

Moderato

Suzette

Jenks

Piano

Moderato

s.

J.

Jenks

You would set a task;

rit.

Suzette

Some-thing I can - not tell.

J.

What themeed, I ask?

He who gives his aid,

S. *That know I ver-y well; But do not be a-fraid,*  
 rit. a tempo  
 J. *Al-ways must be paid.*

S. *For I am a maid Who has al-ways kept her prom - ise.*  
 J.

rit.  
 S. *Yes, I prom-ise!*  
 J. *I have al-ways heard, Maid-ens break their word: Prom-ise! Prom-ise!*  
 rit. molto rit.  
 rit. molto rit.

## REFRAIN

a tempo

S. Some-thing for you a-lone, Some-thing you've nev-er known, Some-thing that  
 J. Some-thing for me a-lone, Some-thing I've nev-er known, Some-thing that

*a tempo*

S. can be shown Best by a sigh. Tell you? I dare not try.  
 J. can be shown Best by a sigh. Tell me?

S. May-be you won-der why? Well, dear, if I should tell, dear, You'd be as  
 J. Come, dear! why don't you try? Well, dear, if you don't tell, dear, You're not as

S. wise as I.

J. wise as I.

*Allegro*

*rit.*

S. *Suzette* Often I've been told, If a man you'd hold — Jenks Give him your con - fi - dence!

*a tempo*

S. No, in-deed, you're wrong; Jol- ly him a-long! You call that re-com-pense? Be-  
*rit.*

*a tempo*

S. lieve me, dear, your plan Won't im-press a man. He would see you ac-qui - escing.

*a tempo*

S. It be-gins to dawn, What you want is "con" - fess-ing, 'fess-ing. I'm con-fess-ing.

*cresc.* *rit.*

## REFRAIN

REFRAIN

S. Some-thing for you a-lone, Some-thing you've nev-er known, Some-thing that  
 J. Some-thing for me a-lone, Some-thing I've nev-er known, Some-thing that

*a tempo*

S. can be shown Best by a sigh. Tell you? I  
 J. can be shown Best by a sigh. Tell me?

S. dare not try. May - be you won-der why? Well, dear, if I should  
 J. Come, dear! why don't you try?

*cresc.*

S. tell, dear, You'd be as wise as I.

## DANCE

Music score for 'DANCE' section, measures 11-12. The score consists of two staves: treble and bass. The treble staff starts with a forte dynamic (f) and includes a fermata over the first note. The bass staff starts with a dynamic of  $\frac{3}{4}$ . The music features a mix of eighth and sixteenth-note patterns, with a prominent eighth-note bass line. Measure 12 begins with a forte dynamic (f).

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (three sharps). The tempo is marked "animato". The score consists of two measures of music, with various dynamics and performance instructions like "s" and "v".

## Incidental Music

*Animato*

pp

No. 6. Song  
"Giannina mia"

Nina

Allegro moderato

N. *Nina*

1. In my gon - do - la,  
2. Soon the moon will be

*p* *legato*

loye, let us glide  
drown'd in the tide, O'er the drow - sy, blue la -  
And her path of gold will

goon, And float on the yel - low tide, Where  
fade; And the blue la - goon will hide In

*pp*

N. sleeps the dream - ing moon. I'll fash - ion a  
night's ob - lit - - 'ring shade. And the pearls that I

N. crown you'll a - dore From the gold that lies shim-mer - ing  
place in your hair Will die as the gold and its

N. there, And the sil - ver-y pearls from the dripping oar  
sheen; You a - lone will re - main for me ra - diant there,

N. I will set in your hair.  
You shall still be my queen.

1-2. For I a - dore, I a - dore you, Gian - ni-na mi - a! More, more and

*legato*      *accel.*      *rit.*      *a tempo*

N. *more, — I a - dore you, Gian - ni-na mi - a!* Queens there have been, who in

N. ag - es of old *animato* Shone more re - splendent with jew - els and gold,

*animato* *cresc.*

N. Precious jew-els not half so rare, dear, As the splen-dor

59

N. — of your wondrous hair, dear. For I a - dore, I a -

*molto rit.* *no.* *dim.* *pp* *a tempo*

*molto rit.* *l.h.* *no.* *a tempo*

dore you, Gian - ni-na mi - a, More, more and more I a - dore you, Gian - ni-na

*animato* *molto rit.*

mi - a! My heart's your throne, dear, my heart's your throne, dear, There you shall

*animato* *oresso.* *tr.* *molto rit.*

rule a - lone, a - lone! *ff* *fff* *accel.* *ff*

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Nº 7. Finale  
"I've found it at last"

Soloists and Chorus

Allegro      Franz *f*

I've found it at last, I've found it! Ha ha!      You lit - tie

*animato*

rascal, you've got it, you've got it!      The voice for which I've searched so

long, the voice for which I've searched so long!      By gol-ly! it's- yes, it is a

Nina

The old man's a-gone what you call it cra - zy!

dai - sy!

Lis - ten!

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Moderato

I can make you great! You come with me, don't hes - i -

SOPRANO

He can make him great!

ALTO

He can make him great!

Chorus

TENOR

He can make him great!

BASS

He can make him great!

Moderato

tate! I can make you rich! I can make you great!

don't hes - i - tate!

He can make him rich!

don't hes - i - tate!

He can make him rich!

don't hes - i - tate!

He can make him rich!

don't hes - i - tate!

He can make him rich!

87

Allegro animato      Mrs. Van Dare

v.D.      No, no, we can-not take the lit-tle rag - a -

J.      Franz, we can not take the boy a - long!

Franz

F.      Why not?

Allegro animato

Nina

She call it me a muf-fin?

Geraldine

Yes, it would be en-tire-ly

muf-fin!

wrong.

Franz

Then you re-fuse it?

*molto rit.*Yes, we re-fuse it.  
*molto rit.*Yes, we re-fuse it.  
*molto rit.*Yes, we re-fuse it.  
*molto rit.*

Yes, we re-fuse it.

*molto rit.*

*a tempo*

F. Then I must lose it, this an - gel - voice!

Yes, you must  
Yes, you must  
Yes, you must  
Yes, you must

*a tempo*

F. Then I must lose it, this an - gel - voice!

lose it, You have no choice, no choice.  
lose it, You have no choice, no choice.  
lose it, You have no choice, no choice.  
lose it, You have no choice, no choice.

rit.

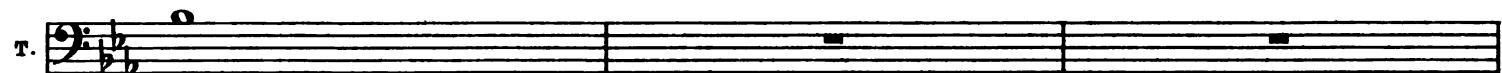
Fast

Thurston

T. 

Fast

F.  
bassoon 

T. 

turn.

Franz

F.  
bassoon 

G.

G.

g.

Who can tell! Per-haps it's just as well,  
Girls For he may be a

Per-haps it's just as well, per-haps it's just as well,

Per-haps it's just as well, per-haps it's just as well,

Per-haps it's just as well,

Per-haps it's just as well,

g.

lit-tle vandal, Who can tell!

He may bring dis-grace and scandal, Who can tell!

He may bring dis-grace and scandal, Who can tell!

He may bring dis-grace and scandal, Who can tell!

He may bring dis-grace and scandal, Who can tell!

Nina

Don't put your-self ex - cit - ed, don't put your-self ex -

cit - ed! I would not go, I would not go - not e - ven tho' in -

vit - ed! Oh no, no! I

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

N. *molto rit.*

would not go, I would not go- not e - ven tho' in - vit - ed!

*molto rit.*

would not go, he would not go- not e - ven tho' in - vit - ed!

would not go, he would not go- not e - ven tho' in - vit - ed!

*molto rit.*

would not go, he would not go- not e - ven tho' in - vit - ed!

*molto rit.*

would not go, he would not go- not e - ven tho' in - vit - ed!

*molto rit.*

would not go, he would not go- not e - ven tho' in - vit - ed!

*molto rit.*

would not go, he would not go- not e - ven tho' in - vit - ed!

**Allegro**

**Captain**

Haul a-way that line!

*ff a tempo*

**TENOR**

Haul a-way that line! All aboard! all aboard!

**BASS**

Haul a-way that line!

*3*

We're rea - dy to clear,  
 We're rea - dy to clear,  
 We're rea - dy to clear, we're rea - dy to  
 We're rea - dy to clear, we're rea - dy to

3 3 3 3

3 3 3 3

3 3 3 3

N. Nina  
 we're rea - dy to clear, we're rea - dy now to clear! A -  
 we're rea - dy to clear, we're rea - dy now to clear! A -  
 clear, we're rea - dy now to clear! A -  
 clear, we're rea - dy now to clear! A -

3 3 3 3

3 3 3 3

3 3 3 3

N. way for a love - ly o - cean cruise!

The sweep of the soft salt breez - es,

way for a love - ly o - cean cruise!

way for a love - ly o - cean cruise!

The sweep of the soft salt breez - es,

The sweep of the soft salt breez - es,

The sweep of the soft salt breez - es,

N. How it teas - es, gen - tly pleas - es! Oh, a

How it teas - es, gen - tly pleas - es!

How it teas - es, gen - tly pleas - es! Oh, a

How it teas - es, gen - tly pleas - es! Oh, a

How it teas - es, gen - tly pleas - es!

How it teas - es, gen - tly pleas - es!

How it teas - es, gen - tly pleas - es!

N. trip to Ber-mu - da who'd re - fuse, \_\_\_\_\_

The land of cor - al mer-maid bow - ers.

trip to Ber-mu - da who'd re - fuse, \_\_\_\_\_

trip to Ber-mu - da who'd re - fuse, \_\_\_\_\_

The land of cor - al mer-maid bow - ers.

The land of cor - al mer-maid bow - ers.

Suzette: "Nina, look out!" Nina (sees Corelli enter) Corelli: "So here you are! Antonio Colombo, he tell me,

*ff animato*

what you do!"

Vivace

Geraldine

Run, my lad, run!

Run, my lad, run!

Run, my lad, run, my lad! Look

Run, my lad, run, my lad! Look

Run, my lad, run, my lad! Look

Vivace

The man is mad, the man is mad! Hurry, hurry! don't you wait,

Run, lad, The man is mad! Don't you wait, don't you wait! Ske-

out, look out! He's go-ing for you bad! Don't you wait, don't you wait! Ske-

out, look out! He's go-ing for you bad! Don't you wait, don't you wait! Ske-

out, look out! He's go-ing for you bad! Don't you wait, don't you wait! Ske-

out, look out! He's go-ing for you bad! Don't you wait, don't you wait! Ske-

G. my lad, don't wait! Run, my lad,  
 J. dad-dle, or 'twill be too late! Run, my lad,  
 dad-dle, or 'twill be too late! Run, my lad, run, my  
 dad-dle, or 'twill be too late! Run, my lad, run, my  
 dad-dle, or 'twill be too late! Run, my lad, run, my  
 dad-dle, or 'twill be too late! Run, my lad, run, my

G. run! Look out, look out! Go on and run, my lad, Oh  
 J. Look out, or you will wish you had! Run, my lad, Oh  
 lad! Look out, look out! Or you will wish you had! Run, my lad, Oh  
 lad! Look out, look out! Or you will wish you had! Run, my lad, Oh  
 lad! Look out, look out! Or you will wish you had! Run, my lad, Oh  
 lad! Look out, look out! Or you will wish you had! Run, my lad, Oh

A musical score page for orchestra and piano. The top five staves are for the orchestra, with parts for Violin 1, Violin 2, Viola, Cello, and Double Bass. The bottom staff is for the piano. The score shows measures 11 and 12. In measure 11, the piano has a sustained bass note with a dynamic of *p*, and the strings play eighth-note patterns. In measure 12, the piano has a sustained bass note with a dynamic of *pp*, followed by a crescendo dynamic *ff*. The strings continue their eighth-note patterns.

## Act II

## No. 8. Introduction

Con fuoco

Maestoso

*poco meno*

## Allegro moderato

Allegro moderato

*p*

*pp*

*pp*

*pp*

*pp*

*cresc.*

*f*

*broadly*

*rit.*

*rit.*

legato      accel.      rit.      a tempo

accel.      rit.      a tempo

animato      cresc.

molto rit.      l.h.

a tempo

animato      cresc.      tr.

*molto rit.*

*Cello*

*Fl.*

*Clar.*

*rit.*

No. 8. Opening Chorus  
Barcarolle  
A. In Sapphire Seas

Sybil and Chorus

Moderato

Flute obbligato

sempre stacc.

Sybil

Moderato

The sleep - y, nod - ding

S. palm - tree shields The Bou - gain-vil - lea's bloom, — All drows - y as the

S. lil - y yields Her slum-ber- steep'd per - fume, — All drows - y as the

lil - y yields Her slum - ber-steep'd per - fume. — Ber - mu - da's sun bends  
 low and smiles, And stills the sum - mer breeze — As though a - fraid to  
 wake these isles, A - sleep in sap - phire seas. — The sleep - y, nod - ding

Soprano: The sleep - y, nod - ding  
 Alto: The sleep - y, nod - ding  
 Tenor: The sleep - y, nod - ding  
 Bass: The sleep - y, nod - ding

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s. palm - tree shields The Bou - gain-villea's bloom, All drows - y as the

s. palm - tree shields The Bou - gain-vil - lea's bloom, All drows - y as the

s. palm - tree shields The Bou - gain-vil - lea's bloom, All drows - y as the

s. palm - tree shields The Bou - gain-vil - lea's bloom, All drows - y as the

s. palm - tree shields The Bou - gain-vil - lea's bloom, All drows - y as the

Accompaniment (piano) chords: F major, C major, G major, D major, A major, E major, B major, F major.

s. lil - - y yields Her slum - ber - steep'd per - fume.

s. lil - - y yields Her slum - ber - steep'd per - fume, All

s. lil - - y yields Her slum - ber - steep'd per - fume, All

s. lil - - y yields Her slum - ber - steep'd per - fume, All

s. lil - - y yields Her slum - ber - steep'd per - fume, All

Accompaniment (piano) chords: F major, C major, G major, D major, A major, E major, B major, F major.

s. drows - y as the lil - y yields Her slum - ber - - steep'd per-fume.

s. drows - y as the lil - y yields Her slum - ber- steep'd per - fume. Ber-

s. drows - y as the lil - y yields Her slum - ber- steep'd per - fume. Ber-

s. drows - y as the lil - y yields Her slum - ber- steep'd per - fume. Ber-

s. drows - y as the lil - y yields Her slum - ber- steep'd per - fume. Ber-

{

s. Ber - mu - - da's sun bends low

s. mu - da's sun bends low\_ and smiles, And stills the sum - mer breeze — As

s. mu - da's sun bends low and smiles, And stills the sum - mer sum-merbreeze As

s. mu - da's sun bends low and smiles, And stills the sum - mer breeze — As

s. mu - da's sun bends low and smiles, And stills the sum - mer breeze — As

{

and smiles, A - sleep in sap - phire  
 though a - fraid to wake these isles A - sleep, a - sleep in sap - phire  
 though a - fraid to wake these isles A - sleep, a - sleep in sap - phire  
 though a - fraid to wake these isles A - sleep in sap - phire seas, a -  
 though a - fraid to wake these isles A - sleep in sap - phire seas, a -  
 seas.  
 seas.  
 seas.  
 sleep.  
 sleep.  
 pp

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No. 9. English March  
 Tommy Atkins on a Dress-Parade  
 "I want to be a jolly soldier"

Nina

Marziale

*pp*

*cresc.*

*ff*

*orches.*

*(Repeat till ready)*

The musical score consists of five staves of music. The top staff is for the piano, with two staves below it for the orchestra. The fourth staff is for the piano again, and the bottom staff is for the orchestra. The music is in common time. The first staff (piano) starts with a forte dynamic (ff). The second staff (orchestra) starts with a piano dynamic (pp). The third staff (piano) has a crescendo instruction (cresc.). The fourth staff (piano) has a forte dynamic (ff). The fifth staff (orchestra) has an instruction 'orches.' The score includes a repeat sign with 'Repeat till ready' written above the staff.

Nina

N. 1. I want to be, I want to be, I want to be a jol - ly sol - dier of the King;  
 2. I want to be, I want to be, I want to be a jol - ly sol - dier of the King;

N. Cap-tain, with straps; Ser-geant, or p'raps Head of all, A gen-e - ral,  
 Sword by my side, Hors-es to ride, Sad-dle-bags, Ar-my rags,

N. King, or an-y - thing! But best of all, but best of all Tom-my At-kins  
 Boots and ev'-ry-thing! I want a gun, I want a gun, I want a gun that

N. just pa - rad - ing While the band is ser - e - nad - ing: Boom! He is play - ing some,  
 big, or big-ger, Want to learn to pull the trig - ger: Poof! what a noise it made!

N. Boom! on that ar-my drum, Clear the street, for here the sol - diers come.  
 Bing! oh, I'm not a - fraid, But I would ra - ther go back on pa - rade.

2 m/s

Refrain

1-2. Tom - my At-kins on a dress - pa - rade Stirs the heart of ev'-ryman and

maid; Scar - let u - ni-form all spic and span, March-ing to the

trump-ets rat-a - plan, plan, plan. On his ear his lit-tle pill - box cap,

Rain or shine it does - n't help a rap; Strong on looks, tho' ra-ther

shy on shade, 'Twas made for Tom-my At-kins on a dress - pa - rade.

23903

## No. 10. Duet

## Sympathy

WALTZ-SONG

Geraldine and Thurston

## INTRODUCTION

Tempo di Valse

Voice

Thurston 1. Has some one been such a naught - y boy? Ger. Um - hm!  
 Geraldine 2. You don't think I am at all to blame? Thurst. Um - uh!

Um - hm! Thurst. Robbed your poor heart of its peace and joy?  
 Um - uh! Ger. I think his ac - tions are just a shame.

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Ger. Um - hm! Um - hm! Thurst. Dry up those dew - drops and  
 Thurst. Um - uh! Um - uh! Ger. There's not a thing that I

look at me! What you're in need of is sym - pa - thy.  
 would not do, If on - ly he would be sweet like you.

## REFRAIN

*a tempo*

You need sym - pa - thy, sym - pa - thy, just  
 I need sym - pa - thy, sym - pa - thy, just

*a tempo*

sym - pa - thy! You won't think I am free,  
 sym - pa - thy! I won't think you are free,

rit. *a tempo*

You will not scold or say I am bold When I treat  
 I will not scold nor say you are bold When you treat

*a tempo*

rit. *p*

you ten - der - ly, ten - der - ly! Don't  
 me ten - der - ly, ten - der - ly! Don't

*cresc.* *rit.*

blame me, for you know I'm but show - ing  
 blame me, for I know you're but show - ing

*cresc.* *rit.*

*a tempo*

1. 2.

sym - pa - thy! - thy! \_\_\_\_\_  
 sym - pa - thy! - thy! \_\_\_\_\_

*a tempo*

## REFRAIN

Geraldine

G. I need sym - pa - thy, Sym - pa -

T. Thurston You need sym - pa - thy, Sym - pa -

*a tempo*

G. *p* I

G. thy, just sym - pa - thy! I won't think you are

T. thy, just sym - pa - thy! You won't think I am

G. *p*

G. free, I will not scold or say you are bold, When you

T. free, You will not scold or say I am bold, When I

G. rit.

G. *a tempo*  
 treat me ten - der - ly, ten - der -  
 T. *a tempo* treat you ten - der - ly, ten - der -  
*a tempo*

G. ly; Don't blame me, for I  
 T. ly; Don't blame me, for you

*cresc.*  
*cresc.*  
*cresc.*

rit. *a tempo*  
 know you're but show - ing sym - pa - thy!  
 rit. *a tempo*  
 know, I'm but show - ing sym - pa - thy!

*rit.*

## Incidental Music

Very slowly

## No. 11. A Woman's Smile

INTRODUCTION  
Andantino

pp

J. 1. She caught me look - ing as she smiled, I felt my face grow  
2. She smiled on me a taunt - ing smile As fleet - ing as the

J. *legato* 2.

J. hot - Like some em - bar - rassed, guilt - y child In  
light Thro' quiv - 'ring leaves, that dies the while It

J. pet - ty mis - chief caught. Yet no re - buke seemed  
flash - es on the sight. But in that lit - tle

J. writ - ten there With - in her laugh - ing eyes, 'Twas  
mo - ments fate My world seemed glo - ri - fied, As

J. more a chal - lenge or a dare To tease or tan - ta - lize.  
though the guard of Heav - en's gate Had left it o - pen wide.

## Refrain

J. 1-2. The prom - ise in a wo - man's smile, Ah who, who can ex -

J. plain? A pro - phe - cy of trust or guile, Or har - bin -

J. ger of pain. As well a mor - tal might sur - mise The

J. se - cret of the rose; An op - 'ning flow'r of Par - a -  
8

J. dise, *a tempo* Or Sor - row's thorn who knows?

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## No. 12

## De trop

Jenkins, Pietro, Suzette

Allegretto

1. Ex -  
2. I

**Voice** Jenkins

**Piano**

**Suzette and Pietro** Jenkins

cuse me, do I un - der - stand you said - "De trop"! It is  
ga - ther, then, you mean I'm one too much? Oui! oui! The

**Suzette and Pietro**

tak - en from the French, is it not? Quite so! And it  
straw that broke the pa - tient cam - el's back? Oui! oui! An un -

**Jenkins**

has a mean - ing that a man like you should know! Ver - y  
ne - ces - sa - ry, need - less su - per - flu - i - ty! Oh, I

Suzette Pietro

well! I'm wait-ing to be taught.  
see! The fifth wheel to a hack!

Won't you lis - ten, then, to me? Won't you  
Two is com-p'ny, you'll al - low, Two is

lis - ten, then, to me? It has a ver - y pret-ty mean-ing, you'll a - gree! —  
com-p'ny, you'll al-low, — Three is us-ual-ly a ri - ot or a row! —

Pietro and Suzette Jenkins Pietro and Suzette

1-2. De trop! Sounds so French and pret-ty! De trop!

Jenkins Suzette Jenkins

Sounds so 'cute and wit - ty! A word you've no doubt heard! You

## Pietro &amp; Suzette

## Jenkins

don't know what it means? Oh what a pit-y!

De trop!

## Pietro

## Jenkins

## Suzette

When you use it right-ly -

De trop!

Sim-ply says po-lite-ly,

## Pietro and Suzette

## Jenkins

Va-moose! You're of no use! You are sim-ply butt-ing in! I am

## Pietro and Suzette

1.

2.

sim-ply butt-ing in! So for good-ness' sake, please go!

go!

No. 13. Quintet  
 "We're going to make a man of you"

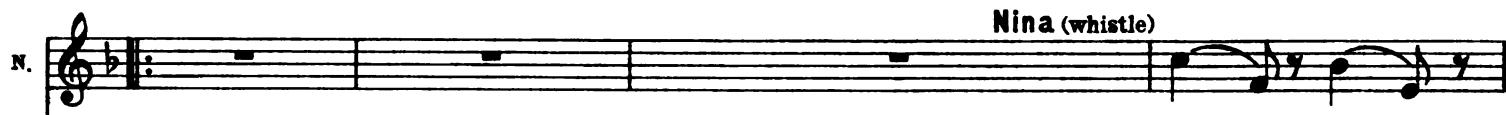
Nina, Jack, Jenkins, Thurston, Franz

**INTRODUCTION**

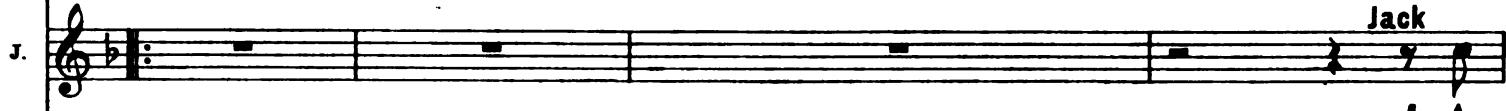
Allegretto



Nina (whistle)



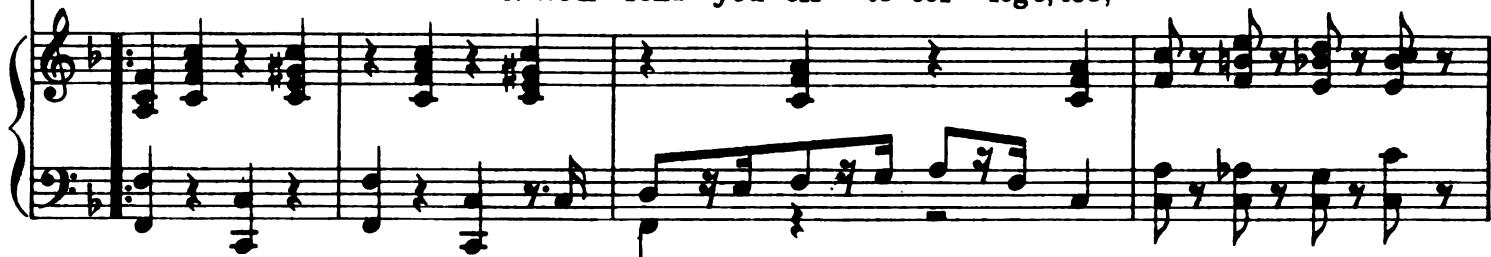
Jack



1. A  
2. You'll

Franz

1. We're going to make a man of you,  
2. We'll send you off to col - lege, too,



reg - 'lar fel - low thro' and thro'  
play foot-ball and join the crew,

Thurston

All the things a man should do;  
You'll learn the names of ev - 'ry brew,



*rit.* *a tempo*

You will not scold or say I am bold When I treat  
 I will not scold nor say you are bold When you treat

*rit.* *a tempo*

you ten - der - ly, ten - der - ly! Don't  
 me ten - der - ly, ten - der - ly! Don't

*rit.* *rit.*

blame me, for you know I'm but show - ing  
 blame me, for I know you're but show - ing

*rit.* *rit.*

*a tempo* 1. 2.

sym - pa - thy! - thy! - thy!

*a tempo*

## REFRAIN

Geraldine

G. I need sym - pa - thy, Sym - pa -

T. Thurston You need sym - pa - thy, Sym - pa -

*a tempo*

G. *p* I

G. thy, just sym - pa - thy! I won't think you are

T. thy, just sym - pa - thy! You won't think I am

G. *p* I

G. free, I will not scold or say you are bold, When you

T. free, You will not scold or say I am bold, When I

G. *rit.* I

*a tempo*

G. treat me ten - der - ly, ten - der -

T. treat you ten - der - ly, ten - der -

*a tempo*

G. *p*

*cresc.*

G. ly; Don't blame me, for *cresc.* I

T. ly; Don't blame me, for you

*cresc.*

G. *p*

*rit.*

G. know you're but show - ing sym - pa - thy!

T. *rit.* know, I'm but show - ing sym - pa - thy!

*a tempo*

G. *p*

*rit.*

## Incidental Music

Very slowly

*pp*

*l.h.*

## No. 11. A Woman's Smile

## **INTRODUCTION**

Andantino

*pp*

J. 1. She caught me look - ing as she smiled, I felt my face grow  
2. She smiled on me a taunt - ing smile As fleet - ing as the

J. *legato* 2.

J. hot light Like some em - bar - rassed, guilt - y child In  
Thro' quiv - 'ring leaves, that dies the while It

J. pet - ty mis - chief caught. Yet no re - buke seemed  
flash - es on the sight. But in that lit - tle

J. writ - ten there With - in her laugh - ing eyes, 'Twas  
mo - ments fate My world seemed glo - ri - fied, As

J. more a chal - lenge or a dare To tease or tan - ta - lize.  
though the guard of Heav - en's gate Had left it o - pen wide.

## Refrain

J. 1-2. The prom - ise in a wo - man's smile, Ah who, who can ex -

J. plain? A pro - phe - cy of trust or guile, Or har - bin -

J. ger of pain. As well a mor - tal might sur - mise The

J. se - cret of the rose; An op - 'ning flow'r of Par - a -  
8

J. dise, *a tempo* Or Sor - row's thorn who knows?

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\*

## No. 12

## De trop

Jenkins, Pietro, Suzette

Allegretto

Voice Jenkins

Piano 1. Ex -  
2. I

Suzette and Pietro Jenkins

cuse me, do I un - der - stand you said — “De trop”! It is  
ga - ther, then, you mean I'm one too much? Oui! oui! The

Suzette and Pietro

tak - en from the French, is it not? Quite so! And it  
straw that broke the pa - tient cam - el's back? Oui! oui! An un -

Jenkins

has a mean - ing that a man like you should know! Ver - y  
ne - ces - sa - ry, need - less su - per - flu - i - ty! Oh, I

Suzette Pietro

well! I'm wait-ing to be taught.  
see! The fifth wheel to a hack!

Won't you lis - ten, then, to me? Won't you  
Two is com-p'ny, you'll al - low, Two is

*mf*

lis - ten, then, to me? It has a ver - y pret-ty mean-ing, you'll a - gree! —  
com-p'ny, you'll al-low, — Three is us-ual-ly a ri - ot or a row! —

*ff*

Pietro and Suzette Jenkins Pietro and Suzette

1-2. De trop! Sounds so French and pret-ty! De trop!

*mf*

*f*

Jenkins Suzette Jenkins

Sounds so 'cute and wit - ty! A word you've no doubt heard! You

*mf*

## Pietro &amp; Suzette

## Jenkins

don't know what it means? Oh what a pit - y!

De trop!

*mf*

&gt;&gt;&gt;

## Pietro

## Jenkins

## Suzette

When you use it right-ly -

De trop!

Sim-ply says po-lite-ly,

*cresc.*

## Pietro and Suzette

## Jenkins

Va-moose! You're of no use! You are sim - ply butt - ing in! I am

*ff marcato*

## Pietro and Suzette

1.

2.

sim-ply butt-ing in! So for good-ness' sake, please go!

go!

*cresc.*

No. 43. Quintet  
"We're going to make a man of you"

Nina, Jack, Jenkins, Thurston, Franz

INTRODUCTION

Allegretto



N. *Nina (whistle)*

J. *Jack*

F. *Franz*

1. A  
2. You'll

1. We're going to make a man of you,  
2. We'll send you off to col - lege, too,

N.

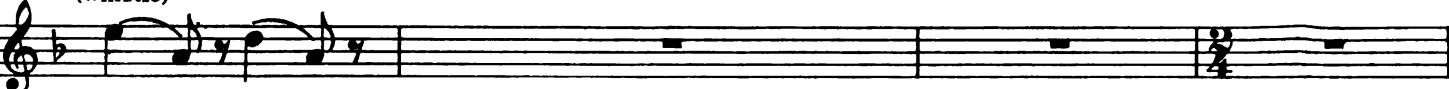
J.

reg - 'lar fel - low thro' and thro'  
play foot-ball and join the crew,

T. *Thurston*

All the things a man should do;  
You'll learn the names of ev - 'ry brew,

(whistle)

N. 

J. 

We're going to teach you all our tricks,  
They'll teach you how to swear in Greek,  
Both old and new.  
And smoke and chew.



Nina 

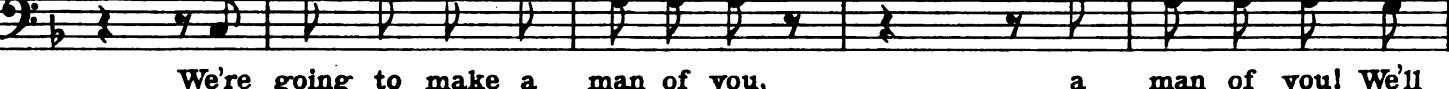
A man of me!  
A man of me!

Jack 

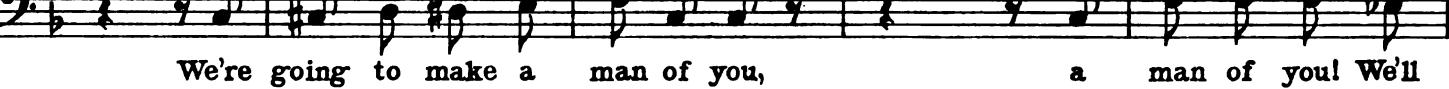
We're going to make a man of you,  
We're going to make a man of you,  
a man of you! We'll  
a man of you! We'll

Jenkins 

We're going to make a man of you,  
We're going to make a man of you,  
a man of you! We'll  
a man of you! We'll

Thurston 

We're going to make a man of you,  
We're going to make a man of you,  
a man of you! We'll  
a man of you! We'll

Franz 

We're going to make a man of you,  
We're going to make a man of you,  
a man of you! We'll  
a man of you! We'll



N.                        

J.                     

Js.                                                          <img alt="4/4 time signature" data-bbox="113

N.                      <img alt="Bass clef" data-bbox="11

N. 1-2. That's ver-y fine, But not ex-act-ly in my line! They

J. 1-2. We're

Js. how to hook the wriggling worm. 1-2. We're  
teach you how to box and swim.

T. 1-2. We're

Fr. 1-2. We're

N. want to make a very manly man of me.

J. going to make a very manly man of you.

Js. going to make a very manly man of you.

T. going to make a very manly man of you.

Fr. going to make a very manly man of you.

## No. 14. Song with Chorus

## The Beautiful Ship from Toy-Land

## Franz and Men's Chorus

**Moderato**

*pp legato*

*attacca*

**Franz**

**Chorus of Men**

*p Tenor*

La la.

*p Bass*

La la.

*p*

F. land of play-things and toys, In a shimmering sea of love it sails, And 'tis  
 from the land of play-things and toys. La la la la la la la.  
 from the land of play-things and toys. La la la la la la la.

F. own'd by girl-ies and boys. To ev- 'ry port in the wide, wide world It is  
 And 'tis own'd by girl-ies and boys. To ev- 'ry port in the world  
 And 'tis own'd by girl-ies and boys.

F. bound to wan-der and roam; But anchors at last with its pen-nants furld In a  
 La la la la la la.  
 It is bound to wander and roam; La la la la la la la.

*molto rit.* *a tempo*  
 beau-ti - ful har-bor call'd home. Oh beau - ti - ful ship from Toy - land,  
*rit.* *a tempo*  
 Har - bor call'd home. Oh beau - ti - ful ship from Toy - land, With your  
*rit.* *a tempo*  
 Har - bor call'd home. Oh beau - ti - ful ship from Toy - land, With your  
*molto rit.* *a tempo*  
 Beau - ti - ful ship from Toy - land, With your toys, Bear - ing your mes - sage from Joy - land To  
 toys, toys, toys, Bear - ing your mes - sage from Joy - land To  
 toys, toys, toys, Bear - ing your mes - sage from Joy - land To  
*rit.* *a tempo*  
 lit - tie girl - ies and boys! We'll keep the port o - pen as long as we can, For the  
*rit.* *a tempo*  
 lit - tie girl - ies and boys! We'll keep the port o - pen as long as we can, For the  
*rit.* *a tempo*  
 lit - tie girl - ies and boys! We'll keep the port o - pen as long as we can, For the

F. *molto rit.*  
 ti - ni-est boy must some day be a man, Who'll long-ing-ly sigh, As it  
 ti - ni-est boy must some day be a man, He'll long-ing-ly sigh,  
 ti - ni-est boy must some day be a man, He'll long-ing-ly sigh,  
*pp* *molto rit.*  
 passes him by, *a tempo*  
 This beau-ti-ful ship from Toy - - land,  
 As it passes him by, *molto rit.* Beau-ti-ful ship from  
 As it passes him by, *molto rit.* Beau-ti-ful ship from  
*molto rit.* *a tempo*  
 beau - ti - ful ship from Toy - - - land.  
 Toy - - - land. *rit.*  
 Toy - - - land. *rit.*  
*molto rit.* *ppp*

F. 

Its sails have been wo - ven with

La la

La la la la la la la la la la la

La la la la la la la la la la la

thoughts of love, And made with a fa - ther's care; And are

la la la And made with a fa - - ther's care.

la la la And made with a fa - - ther's care.

fill'd with a breeze that's born a - bove. 'Tis the breath of a moth - er's

La la la la la la la.

La la la la la la la.

'Tis the breath of a

'Tis the breath of a

F. *pray'r.* And man - y a faith - ful, lov - ing hand Keeps its  
 moth - er's pray'r. a faith - ful, lov - ing hand  
 moth - er's pray'r.

F. helm to the com - pass true, A - way from the rocks and the  
 Keeps its helm to the com - pass true. La la la la  
 rit.

F. *molto rit.* a tempo  
 treach - er - ous sands, To bring it safe home to you. Oh,  
 la la la rit. Home to you. Oh, a tempo  
 la la la Home to you. Oh,  
 molto rit. a tempo

r. beau - ti - ful ship from Toy - land, beau - ti - ful ship from Toy - land, With your toys  
 beau - ti - ful ship from Toy - land, With your toys, toys, toys,  
 beau - ti - ful ship from Toy - land, With your toys, toys, toys,

r. Bear - ing your mes - sage from Joy - land To lit - tie \_\_\_\_\_  
 Bear - ing your mes - sage from Joy - land To lit - tie girl - ies and  
 Bear - ing your mes - sage from Joy - land To lit - tie girl - ies and

r. girl - ies and boys! We'll keep the port o - pen as long as we can, For the  
 boys! We'll keep the port o - pen as long as we can, For the  
 boys! We'll keep the port o - pen as long as we can, For the

v. ti - ni-est boy must some day be a man, Wh'll long-ing-ly sigh, As it  
 ti - ni-est boy must some day be a man, Hell long-ing-ly sigh,  
 ti - ni-est boy must some day be a man, Hell long-ing-ly sigh,  
 { pp molto rit.

v. a tempo  
 passes him by, This beau-ti-ful ship from Toy - - land,  
 As it passes him by, Beau-ti-ful ship from  
 As it passes him by, Beau-ti-ful ship from  
 { molto rit. a tempo

v. rit.  
 beau-ti-ful ship from Toy - - land!  
 rit.  
 Toy - - land!  
 rit.  
 Toy - - land!

{ pp molto rit. ppp

## No. 15. Song

## "When a Maid Comes Knocking at your Heart"

Nina, with Jack and Thurston

Moderato

Nina  
a tempo

1. When a lit - tie girl is un - ex - pect - ed, I sup - pose she's got to  
2. I am ver - y sor - ry I have grieved you, I am ver - y sor - ry

a tempo

be re - ject - ed; Still, 'twas an - - gels who se - lect - ed  
I've de - ceived you, I won't mind it if you scold me,

rit. a tempo

Her, nor was her wish in - spect - ed! If I on ly knew a  
If with - in your arms you'll hold me. If you real - ly feel that

fay or fair - y, She might change my fate so sol - i - ta - ry;  
 you must doubt me, May - be it is best to do with - out me;

*cresc.*

But since there's no fair - y, May be you could va - ry  
 Just this once ex - cuse me! Must you then re - fuse me?

*cresc.*

Just e - nough to change your view. If you on - ly could, dear,  
 May - be I could bring you joys. What a ver - y wear - y

*poco meno*

If you on - ly would, dear, May - be a girl might do: —  
 World 'twould be, and drear - y, If we should all be boys. —

## Refrain

N. When a maid comes knock, knock, knock, knocking at your heart,

There's no use in talk, talk, talk, or bidding her de - part;

For the on - ly lock, lock, lock that's proof a-against her charms Is the

olden lock, is the golden lock, It's the lock that locks her in your arms.—

D. C.

D. C.

Nº 16. Finale  
 "See! my cloak!"  
 Soloists and Chorus

Allegro moderato

S. Sybill

G. Geraldine

Chorus

N. Nina

Allegro moderato

See! my cloak!

A thief!

A

A

No!

The

thief! a thief!

thief! a thief!

ff

Allegro con moto

G. Fire-fly! What are you do - ing

The Fire-fly!

The Fire-fly!

Allegro con moto

N. Nina Try-ing to leave.

G. here?

Soprano

What are you do - ing here?

Alto

What are you do - ing here?

Tenor

What are you do - ing here?

Bass

What are you do - ing here?

f: f: f: f: f:

## Mrs. Van Dare

v. D.

What brought you here?

Try-ing to leave! What brought you

*f* *cresc.*

Nina

You ask, who brought me?

here? Yes, tell us who!

*f*

Nina (to Mrs. Van Dare)

You brought me!

Mrs. Van Dare

She

I brought you?

wax - es ver - y wit - ty, The po - lice will help her find a civ - il

tonguel Jack, call up the cit - y!

Jack, call up the cit - y! The po - lice will help her find a civ - il

Jack, call up the cit - y! The po - lice will help her find a civ - il

Jack, call up the cit - y! The po - lice will help her find a civ - il

Jack, call up the cit - y! The po - lice will help her find a civ - il

## 118 Allegro

Nina

N. The police? No, no! There's nothing I have done that's wrong! Oh  
 tongue!  
 tongue!  
 tongue!  
 tongue!

**Allegro**

*f*

N. please, Mis-ter Jack, you tell them so!

G. **Geraldine**  
 She calls him Mis-ter Jack!  
 She  
 She  
 She  
 She

**Allegro**

G.

G.

lack! She called, she called, she called him Mis-ter Jack!

lack! She called, she called, she called him Mis-ter Jack!

lack! She called, she called, she called him Mis-ter Jack!

lack! She called, she called, she called him Mis-ter Jack!

lack! She called, she called, she called him Mis-ter Jack!

we fear,

we fear,

Some mys-ter-y is here we fear, But

Some mys-ter-y is here we fear, But

Yes, who can make it clear?

Yes, who can make it clear?

who can make it clear? Yes, who can make it clear?

who can make it clear? Yes, who can make it clear?

His name, But

His name, But

She seems to know his name, his name,

She seems to know his name, his name,

who'll ex - plain? Who'll ex - plain? Who

who'll ex - plain? Who'll ex - plain? Who

But who'll ex - plain? But who'll ex - plain,

But who'll ex - plain? But who'll ex - plain,

will ex - plain? \_\_\_\_\_

## Allegro con moto Jack

J. 

J. 

J. 

*a tempo*  
There's real - ly no-thing to wor-ry a-bout, No need of ac - ri - mo - ny, And

*a tempo*  
There's real - ly no-thing to wor-ry a-bout, No need of ac - ri - mo - ny, And

*a tempo*  
There's real - ly no-thing to wor-ry a-bout, No need of ac - ri - mo - ny, And

*a tempo*  
There's real - ly no-thing to wor-ry a-bout, No need of ac - ri - mo - ny, And

*a tempo*  
There's real - ly no-thing to wor-ry a-bout, No need of ac - ri - mo - ny, And

now our lit - tle se - cret's out, She is, or was, our To - - - ny.  
 now our lit - tle se - cret's out, She is, or was, our To - - - ny.  
 now our lit - tle se - cret's out, She is, or was, our To - - - ny.  
 now our lit - tle se - cret's out, She is, or was, our To - - - ny.

Vivo

rit.

G. Geraldine      Animato

So then she is a thief!

T. Thurston

Do be careful, pray!

G. An hour since

Mrs. Van Dare

called up to say

V. D. An of - fi - cer

cresc.

rit.

Nina *rit.* *a tempo* They

Geraldine They want-ed you!

They want - ed you!

*rit.* *fx a tempo*

N. want-ed me! but why? I'm in - no-cent of an - y wrong; Oh, let me die!

N. What have I done? What have I

## Thurston

N. T. done? And have you cause to doubt her?

Chorus And have you cause to doubt her?

8 8 8

## Mrs. Van Dare

V. D. They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

8 8 8

o cresc.

V. D.

She is To - ny Co - lom - bo.

She is To - ny Co -

V. D.

V. D.

A girl who, mas - que - rad - ing as a boy, is

lom - bo.

lom - bo.

lom - bo.

V. D.

v. D.

want-ed as New York's clev'rest pick-pocket!

3

Pick-pock-et! Pick-pock-et!

Pick-pock-et! Pick-pock-et!

Pick-pock-et! Pick-pock-et!

Pick-pock-et! Pick-pock-et!

Jenkins

Js.

You, then, took my watch and lock-et!

She took his lock - et!

Who would think she'd dare? She seems so young and in - no - cent and fair!

Who would think she'd dare? She seems so young and in - no - cent and fair!

Who would think she'd dare? She seems so young and in - no - cent and fair!

Who would think she'd dare? She seems so young and in - no - cent and fair!

*cresc.*

N. Nina  
I took your lock - et? I? I? No! It is a lie! Jenkins

Js. A

*ff*

Js. lie, my pet! Dear me, I am up - set! Thurston (to Jenkins)

T. Be

*rit.*

## **Mrs. Van Dare**

Mrs. Van Dare

V. D.           <img alt="Rest" data-bbox

Nina

N. *Nina*

J. *pick-pock-et— you?*

*molto cresc.*

N. no! I care not what the rest may say, But you, you must be-

N. *rit.* *a tempo*

lieve! I'd ra - ther they should take my life a-way, Than you should

N. *rit.* *a tempo*

think I could de - ceive! No, no! I care not what the

N. rest may say, But you, you must be - lieve!

T. *Più animato*  
Thurston

But can you tell us, then, what made You un - der-take this mas - que-rade?

Nina

I

N.

Yes, tell us, then, what made You un-der-take this mas - que-rade!

rit.

Yes, tell us, then, what made You un-der-take this mas - que-rade!

rit.

Yes, tell us, then, what made You un-der-take this mas - que-rade!

rit.

Yes, tell us, then, what made You un-der-take this mas - que-rade!

molto rit.

cresc.

N.

swear, I swear I'm in - no - cent of wrong! I

No need of fool - ish tears un - til a fit re - ply you've made,

No need of fool - ish tears un - til a fit re - ply you've made,

No need of fool - ish tears un - til a fit re - ply you've made,

No need of fool - ish tears un - til a fit re - ply you've made,

ff

N. swear I've done no wrong!

Un - til a fit re - ply you've made! What

Un - til a fit re - ply you've made! What

Un - til a fit re - ply you've made! What

Un - til a fit re - ply you've made! Then tell what made you

*molto rit.*

made you un - der - take this mas - que - rade?

*molto rit.*

made you un - der - take this mas - que - rade?

*molto rit.*

made you un - der - take this mas - que : rade?

*molto rit.*

un - - der - take this mas - que - rade?

*molto rit.*

Nina *Allegretto*

Yes! I knew An-to-nio Co-lom-bo!

Ha ha ha ha! Ha ha ha ha! She  
 Ha ha ha ha! Ha ha ha ha! She  
 Ha ha ha ha! Ha ha ha ha! She  
 Ha ha ha ha! Ha ha ha ha! She

*Allegretto*

*p*

knows An-to-nio Co-lom-bo! She knows An-to-nio Co-lom-bo!  
 knows An-to-nio Co-lom-bo! She knows An-to-nio Co-lom-bo!  
 knows An-to-nio Co-lom-bo! She knows An-to-nio Co-lom-bo! A  
 knows An-to-nio Co-lom-bo! She knows An-to-nio Co-lom-bo!

pp

A pret - ty tale, in - deed! for

pp

A pret - ty tale, in - deed! for

pret - ty tale, in - deed! For by that fact a - lone,

For by that fact a - lone,

pp

by that fact a - lone Tho' seem-ing full of guile-less-ness, She does con - fess!

by that fact a - lone Tho' seem-ing full of guile-less-ness, She does con - fess!

Tho' seem-ing full of guile-less-ness, She does con - fess!

Tho' seem-ing full of guile-less-ness, She does con - fess!

f

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

keep, Yes, we are known by com-pa-ny we keep!

keep, Yes, we are known by com-pa-ny we keep!

keep, Yes, we are known by com-pa-ny we keep!

keep, Yes, we are known by com-pa-ny we keep!

Nina

Pie-tro! Su-zet-te! 'twas you who helped me bor-row To-ny's clothes!

Suzette

Yes, we-

Mrs. Van Dare

Not yet! A chance you'll have to tell what

Chorus

Animato Not yet!

Nina

No, no! not that! Oh, please! I am

N. not To - ny Co-lom-bo!

I am Ni - na, on-ly

N. Ni - na!

Please let me go a - way in peace!

N. Nina

I'm in-no - cent of wrong! — I'm in-no-cent, I'm in-no - cent of

J. Jack

Oh, Ni - - - na!

F. Franz

Fair she seems! Fair she

Chorus

A chance they'll have to tell what each one knows! A chance they'll have to tell what

A chance they'll have to tell what each one knows! A chance they'll have to tell what

N. wrong! I'm in - no - cent! I've done no wrong!

J. Would I could be - lieve you've done no wrong!

F. seems! She's done no wrong!

each one knows Be - fore some ma - gis - trate or jus - tice of the peace!

each one knows Be - fore some ma - gis - trate or jus - tice of the peace!

N. no wrong! I'm in - no - cent of

J. no wrong!

F. done no wrong! Fair she

ma - gis - trate or jus - tice of the peace! A chance they'll have to tell what

ma - gis - trate or jus - tice of the peace! A chance they'll have to tell what

N. wrong! I'm in - no - cent, I'm in - no - cent of wrong! I'm in - no -

J. Oh Ni - - - - - na! Would I could be - lieve

F. seems! Fair she seems!

N. each one knows! A chance they'll have to tell what each one knows . Be -

J. each one knows! A chance they'll have to tell what each one knows Be -

F. (piano part)

N. cent, I've done no wrong, no wrong!

J. you've done no wrong, no wrong!

F. She's done no wrong, she's done no wrong!

N. fore some magistrate or jus - tice of the peace! In the mean-time send for the po - lice!

J. fore some magistrate or jus - tice of the peace! In the mean-time send for the po - lice!

F. (piano part)

Franz

Recit.

One moment! would it not be kind To re-mem-ber first her youth?

It's on-ly pos-sible we'll find She's tell-ing us the truth!

Nina

You be-lieve me, papa Franz!

You be-lieve me,

papa Franz!

molto rit.

N. wrong! I'm in - no - cent, I'm in - no - cent of wrong! I'm in - no -  
 J. Oh Ni - - - - - na! Would I could be - lieve  
 F. seems! Fair she seems!  
 each one knows! A chance they'll have to tell what each one knows . Be -  
 each one knows! A chance they'll have to tell what each one knows Be -

N. cent, I've done no wrong, no wrong!  
 J. you've done no wrong, no wrong!  
 F. She's done no wrong, she's done no wrong!  
 fore some magistrate or jus - tice of the peace! In the mean-time send for the po - lice!  
 fore some magistrate or jus - tice of the peace! In the mean-time send for the po - lice!

Franz

Recit.

One moment! would it not be kind To re-mem-ber first her youth?

It's on-ly pos-sible we'll find She's tell-ing us the truth!

Nina

You be-lieve me, papa Franz!

You be-lieve me,

papa Franz!

molto rit.

## Valse lente

Franz

Child-like she seems and ten - - der, Some one then must de - fend

*p. legato*

her; Such tears as these en - gen - - der Pit - - y.

pit - - y! Kind-ly then let me take her, Daugh-ter of

mine I'll make her, Nev-er will I for - sake her,

nev-er will I for - sake her.

*molto rit.*

Allegro agitato *Geraldine*

Think of the scandal You in-vite! A-dopt this van - dal? 'Tis not

*pp* *p*

right! For just as sure - - ly as you do, She'll bring dis - grace up - on you

*p* *p*

*Nina* *p*

How

too!

*Animato*

For just as sure - - ly as you do, She'll bring dis - grace up - on you too!

*Chorus* For just as sure - - ly as you do, She'll bring dis - grace up - on you too!

For just as sure - - ly as you do, She'll bring dis - grace up - on you too!

For just as sure - - ly as you do, She'll bring dis - grace up - on you too!

*Animato*

N. dare you thus re - vile me? How dare you thus re - vile me?

N. I, bring dis - grace up-on him, who a - lone be - friends me? 'Tis rit.

N. not e-nough that you despise and spurn me, But with in - sults

N. cru - el you must burn me! Gen-tle pit - y you re - fuse

N. me, But of dis-grace you nev-er shall ac - cuse me!

N. **Nina**

In your pride you can - not hear my plead - ing. It is so you

G. **Geraldine**

In our pride plead - ing, we can - not hear, we can-not

J. **Jack**

In our pride un - heed - ing, we can - not hear, we can-not

T. **Thurston**

They heed not her plead - - - ing, her \_\_\_\_\_

F. **Franz**

They heed not your plead - ing, your \_\_\_\_\_

**Chorus**

Fair she seems and ten - der in her plead - ing! Fair she seems and

Fair she seems and ten - der in her plead - ing! Fair she seems and

Fair she seems and ten - der in her plead - ing! Fair she seems and

Fair she seems and ten - der in her plead - ing! Fair she seems and

N. show your gen-tie breed - - ing! But I swear! I swear it

G. hear her plead - - ing! She

J. hear her plead - - ing! Sol - emn-ly she

T. gen - tle plead - - ing! Sol-lemn-ly she

V. — gen-tle plead - - ing! Sol-lemn-ly she

N. gen - tle in her breed - - ing! One so fair, so fair we

G. gen - tle in her breed - - ing! One so fair, so fair we

J. gen - tle in her breed - - ing! One so fair, so fair we

T. gen - tle in her breed - - ing! One so fair, so fair we

V. { gen - tle in her breed - - ing! One so fair, so fair we

N. on my moth - er's name! You shall re - mem - ber this day with

G. swears up - on her mother's name! We shall re - mem - ber this day with

J. swears! with shame! We shall re - mem - ber this day with

T. swears! We shall re - mem - ber this day with

P. swears, she swears! We shall re - mem - ber this day with

would not dare to blame; We shall re - mem - ber this day with

would not dare to blame; We shall re - mem - ber this day with

would not dare to blame; We shall re - mem - ber this day

would not dare to blame; We shall re - mem - ber this day

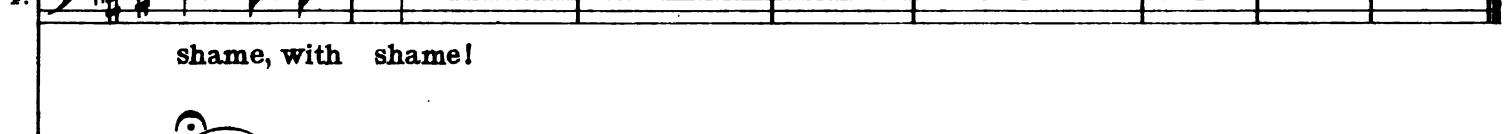


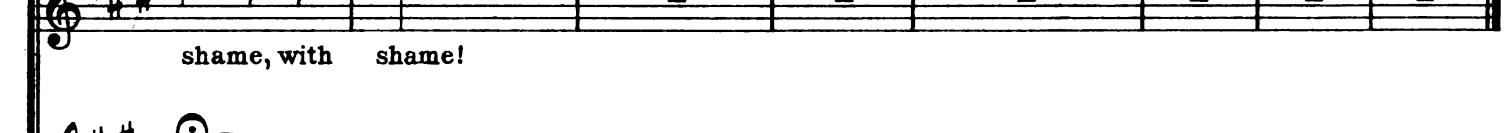
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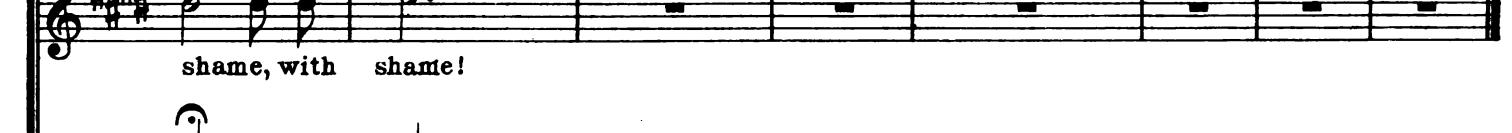
G. 

J. 

T. 

F. 















No. 17

## Opening Waltz

### Thurston and Chorus

## Tempo di Valse

Girls

chance, dear! Take all of them, I shall not mind! \_\_\_\_\_ Here's a

Men

Girls

Two - step that you Prom-ised me, dear. Pol - ka and waltz, if you

All

say. I will take my pick, On-ly do be quick, For the waltz be -  
You may take your pick, On-ly do be quick,

Servant

gins to play. Mis - ter Thurs - ton!

## Girls and Men

Hail to a wan-drer re - turn - ing, Wel - come home! Wel - come home!

## Thurston

All

Thanks, for my heart has been yearn - ing! Wel - come home! Wel - come home!

Much too long you've been un - heed - ing Friend-ship's call, friend-ship's call; News of your

trav-els! We're plead - ing: Tell us all!

rit.

## Nº 18

## An American Beauty Rose

Thurston and Chorus

Tempo di Valse

Thurston

Voice

Piano

I've seen the bow - ers That

All

of - fer fair flow - ers To man! Luck - y man!

Thurston

All

Blos - som - ing Ca - thay Chri - san - the - mum path - way, Ja - pan! Fair Ja -

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## Thurston

pan! \_\_\_\_\_ Pome-gran-ate blush-ing in far - a-way Spain,

*mf*

Corn-flow-er on the Rhine, \_\_\_\_\_ Lav-en-der this-ties that

*rit.*

cov-er the plain Where Lo-mond wa-ters shine. \_\_\_\_\_

*rit.* > > > > >

Drow - sy pop - pies grow - ing Round a Con - go Isle: Ru - by

*pa tempo*

lo - tus glow - ing On the sa - cred Nile; I - ris blue and

blend - ing With I - tal - ian skies, And the sham - rock gen - tly

bend - ing 'Neath a col - leen's eyes; E - del - weiss a -

*rit.*

*a tempo*

*rit.*

*mf a tempo*

creep - ing Thro' its ice and snows; Prim - rose shy - ly

peep - ing Where the Av - on flows; Take them a - way In a

grand bou - quet, To grace some king's re - pose, If you'll a - gree To

leave for me An A - mer - i - can Beau - ty rose! rose!

## No. 19

## The Latest Thing from Paris

Pietro and Suzette

Allegro

Voice

Piano

Suzette

Pietro

There's a dance they're do - ing now in old Pa - ree, Which

mf

seems to me the es-sence of glee,

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**Suzette**

Just the 'cut - est step you ev - er care to see: It's

**Pietro**

nei - ther valse nor glide,— No hop nor stride, But

**Suzette**

just a bit of each of them And more be - side! Just for

**CHORUS**

fun, just for fun, Won't you show us how it's done? It's

**Suzette and Pietro**

quite ex-tror - di - na - ry, This lat-est dance from Pa - ree! You take a

stride, then turn and glide, Then catch your ad-ver - sa - ry, And

thing, And all the time you're danc-ing you're sup-posed to sing: Tra-

la la la la la la! tra la la la la la la! You twist and twirl, And

whiz and whirl, In fash-ion ac-ro - bat - ic; She bends o'er your

knee, You plant a kiss ec - sta - tic: Just take it from me, There's

some-thing do-ing when they dance in gay Pa - ree!

## No. 20

## The Dawn of Love

(Kiss Me and 'Tis Day)

CONCERT WALTZ

Nina

Tempo di Valse

ah! ah!

rit. grazioso

Night is gone; In the East the dawn Tints the

rit. p

sky with the promise, promise of day; Still in sleep, Wrapped in

slum - ber deep, Nature lies un - heed - ing Morn - , - ing's  
 ten-der plead-ing, Deaf to love, Tho' the birds a-bove Try to wake her with  
 mat-ins they sing. Ah! ah!

rit. - - - - -  
 - ah! ah! ah! A - wake, for your  
 rit.

king. Is in the East, and bids you rise,

*legato*

For your king is in the East, and bids you rise. (or)

*rit.* Ah! bids you a - rise, he bids you

*rit.* *a tempo*

rise; For your king awaits you there in the East - ern skies. So

*cresc.* *rit.* *a tempo*

a - rise! Vivo  
*ff* rit.

Slow, la - zi - ly and slow, la - zi - ly and slow The

breez - es touch her, and lo, She sighs, dream-i - ly she sighs.

Ah! ahl! rit. dream-i - ly she sighs.

*a tempo*

Low, ver-y soft and low, ver-y soft and low, The

*a tempo*

breez - es whis - per, O - pen your eyes, o - pen wide your eyes,

o - pen wide, o - pen wide your eyes! Then she

smiles, smiles back her greet - ing With lips yearn - ing, yearn - ing,

yearn - ing, yearn - ing lips, Lips that are meet - ing

Kiss - es burn - ing, burn - ing, burn - ing, burn - ing. Morn - -  
 b2.

- ing has bro - ken, Love-ly Na - - - ture has spo - ken; With -  
 b2.

*animato*  
 out you 'tis night, with - out you 'tis night; Kiss me, kiss me, kiss me,  
*animato*

kiss me, kiss me, and it is day,  
 tr. tr. tr.

'tis day!

fff

## No. 21. Finale

Chorus: "When a maid comes knocking at your heart"

Soprano

When a maid comes knock, knock, knock, knock, knocking at your heart,

Alto

When a maid comes knock, knock, knock, knock, knocking at your heart,

Tenor

When a maid comes knock, knock, knock, knock, knocking at your heart,

Bass

When a maid comes knock, knock, knock, knock, knocking at your heart,

There's no use in talk, talk, talk, or bid-ding her de - part;

There's no use in talk, talk, talk, or bid-ding her de - part;

There's no use in talk, talk, talk, or bid-ding her de - part;

There's no use in talk, talk, talk, or bid-ding her de - part;

For the on - ly lock, lock, lock that's proof a-gainst her charms Is the

For the on - ly lock, lock, lock that's proof a-gainst her charms Is the

For the on - ly lock, lock, lock that's proof a-gainst her charms Is the

For the on - ly lock, lock, lock that's proof a-gainst her charms Is the

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.





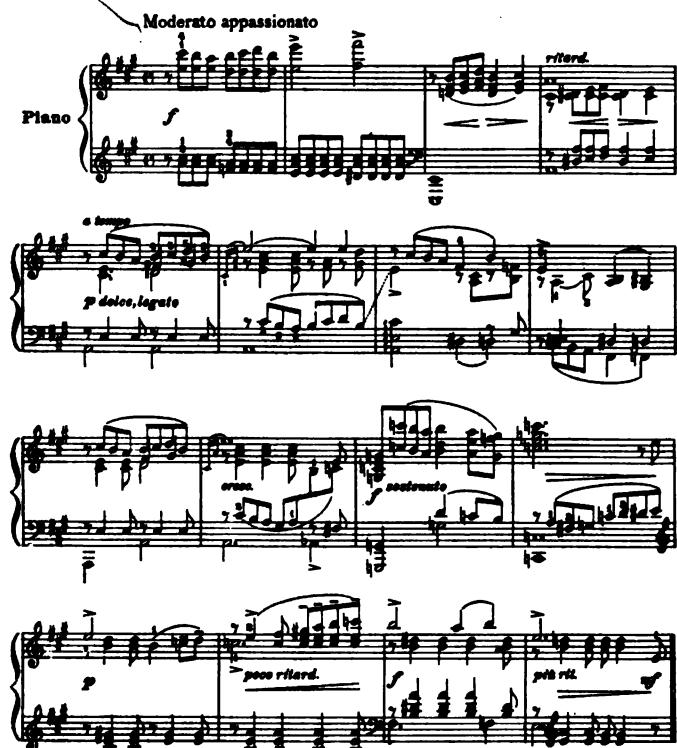
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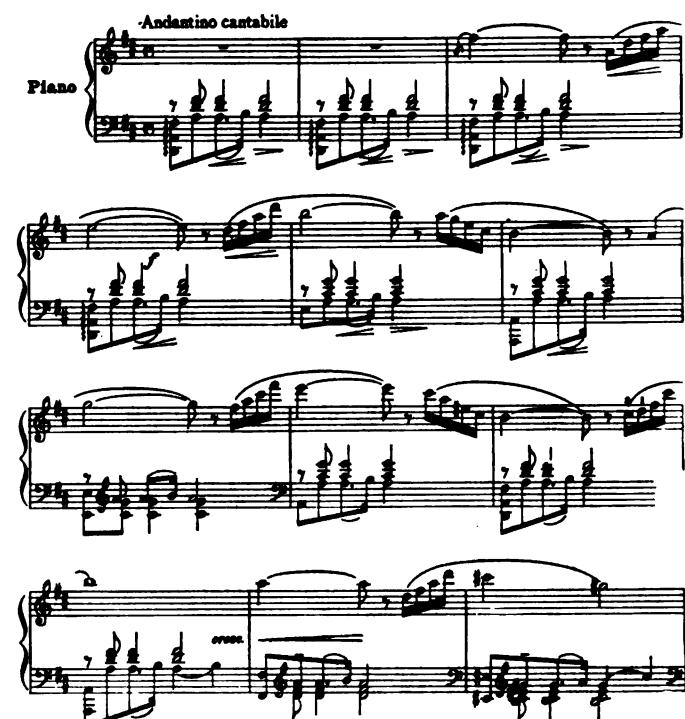


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### Amour Coquet (Vagrant Love)

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3. Fascinated
4. Affectionately
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Moonlight on the Lagoon

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